

Romantic Comedy and Lifting Melody Dominate Week's Amusements

Doris Keane Makes First Appearance Here as Star

Comes to Belasco in a Tale of the '60s—Donald Brian at National in Brilliant Musical Piece—Charlotte Walker Returns to Columbia.

By JULIA CHANDLER MARR.

"Romance," the title of Edward Sheldon's drama of a long-gone yesterday, which comes to the Belasco Theater this week, may be suggestive of a fragment and serene little wisp of sentiment, as sweet as drifting apple blossoms in May, but if any one has gotten such an impression they may as well get rid of the idea first as last, for Mr. Sheldon is said to have at last written a play which sounds the depths of infinite passion.

Even those who have refused to wax enthusiastic over Mr. Sheldon's "Salvation Nell," that abominable thing still more abominably named "The Nigger," or "The High Road," which, like "Salvation Nell," owed its success largely to the genius of Mrs. Fluke, concede that the young playwright has in "Romance" completely freed himself of ulterior material and written a play which is complete in itself.

Mr. Sheldon, who is now only in his twenty-seventh year, was a junior at Harvard when Mrs. Fluke decided to create the title role of his "Salvation Nell," since which time he has won a host of admirers who are strong for the courage and vigor which is one of the assets of youth characterizing his work in "The High Road," the last of his pieces seen in this city, at the New National Theater, last season.

In "Romance," Mr. Sheldon goes back as did Clyde Fitch in "Captain Jinks of the Horse Marines"—to old Brevoort Hotel days in New York, and it is said that he has examined a most delightful picture of Manhattan's '60s, giving a notable example of his undoubted skill in treating atmosphere of time and place.

Aside from the fact that "Romance" is claimed to be the very best work Mr. Sheldon has done along this line, it brings us Miss Doris Keane's first appearance here as a star. Her brilliant achievement in the role of the Italian opera singer would seem the fulfillment of the promise which her New York appearance gave when she was seen in Henry Arthur Jones' "The Hypocrites," which the author came to America to produce in the fall of 1906. This performance at the Hudson Theater represented the first time a leading English author had been given a first production in America, and it was therefore a notable occasion. Miss Keane played the role of Rachel Neve, the betrayed girl, a part so hackneyed that it was a distinct triumph of genius that she was able to endow it with life.

Through the ovation accorded her she kept a level head, refusing the offers of other managers to play a similar role, realizing that to do so meant a simple duplication of her performance in "The Hypocrites," which would stunt her artistic growth. She had sufficient insight into her future to know that if it was to be a big one she must not become the subject of "a type," but gain a diversified experience, a realization which meant momentary failure but her ultimate and present triumph.

So, through many productions, she played a diversity of parts, bringing a vividness of color to each which no one who saw her performances ever forgot, until, last fall, she played under the management of Winthrop Ames in "The Affairs of Anatol," after which she was selected by Edward Sheldon to create the operatic siren in "Romance," receiving Mr. Dillingham's accolade, and loomed on the theatrical horizon as a star. Her creation of Mme. Cavallini, the crowning figure of the Sheldon comedy of sentiment, has won for her unequalled praise since "Romance" was presented at the Princess Theater, Chicago, last September.

A little more than two years ago Donald Brian walked onto the stage of the Knickerbocker Theater, New York, for the first time, and before he walked off again he had won a place at the very top of the list of American stage dancers.

The 23d of last September, when Charles Frohman gave "The Marriage Market," its premiere at the same theater, Mr. Brian did not wait out as formerly, but walked out like a regular actor, and made such good use of the opportunities provided him by the authors of the three-act musical comedy that audience and critics alike were enthusiastic. Since the days of "The Merry Widow" Mr. Brian has made a phenomenal climb up the ladder of fame, growing more popular with each succeeding year, and now he comes to this week at the New National Theater, in "The Marriage Market," a piece which is accredited much brilliance and charm, and which Mr. Frohman is said to have produced with excellent taste and great elaboration.

Mr. Brian was born in St. Johns, Newfoundland, and is yet in his twenties. When his father died he was but seven years old. His mother moved to Boston, where the boy soon afterward went to work as cash boy in a department store, urged into breadwinning by the financial stringencies of his family. He was taught singing in the famous Gate of Heaven Church, in the Hub, in the Massachusetts capital, he also followed athletics, which training has stood him well in his dancing of recent years.

His first stage experience was in an unimportant aggregation presenting "Shannon of the Sixth," where he drew the attention of George M. Cohan and became a member of the original company playing "Forty-five Minutes from Broadway."

It was while he was in this piece that Henry W. Savage was attracted to him, and afterward entrusted to him the creation of Prince Danilo in the original production of the now famous "Merry Widow." Mr. Brian's nimble and artistic dancing brought him immediate success in this Viennese operetta, in which he continued for three years, after which Charles Frohman featured him in "The Dollar Princess." From this experience he was elevated to stardom in "The Street" two years later, and now he is enjoying the most successful season of his career in "The Marriage Market," a piece which bears all the earmarks of the London Gaiety, with dances galore—single, double, quadruple and ensemble—and with a score which is said to be characterized by a ceaseless flow of melody.

All of which promises a rich merry successor to "Joseph and His Brethren."

which drew capacity houses to the National all last week.

"The Trail of the Lonesome Pine," with Miss Charlotte Walker as the lovable and poetic mountain girl, June, comes back to the Columbia Theater this week. This play of Eugene Walter, which was made from the book of the same name written by John Fox, Jr., is so much out of Walter's line that Miss Walker was asked recently to explain how he happened to dramatize it.

"He did it for me," she said. "I loved June so dearly that he secured the dramatic rights just to please me, and he made the drama as a gift to me. It is the sort of play I have wanted since I first went on the stage. It is clean and permeated with wholesome sentiment. You know few of us relish the grim and tragic in the theater."

Which pertinent remarks prove the creator of the stage picture of the heroine of the Appalachian Mountains a keen observer and a most wise judge, for it is that very wholesomeness of sentiment to which she refers that has made "The Trail of the Lonesome Pine" a play of enduring popularity.

When Mr. Fox decided to put a girl of the Appalachians into a novel he hewed a trail to the remotest mountain realm where he was sure of finding the ideal representation of the natural and the human, and when he told the world of the girl June the story caught hold of the heart strings of his readers and held them in close sympathy.

When Mr. Walter decided to dramatize the tale he followed the trail blazed by Mr. Fox, and wrote his play in "Lonesome Cove," where Miss Walker also went before she visualized the role of June, which accounts for the realistic realism of the drama and of the star's remarkably sympathetic portrayal of the mountain heroine.

And now for a bit of theatrical (or domestic?) news which will interest Washington stock devotees:

The gentleman who wears out a typewriter a week in the press interest of the Washington Theater announces the return of Miss Gertrude Bondhill to the cast of the Poll Company next week, saying: "Miss Bondhill will reach New York Tuesday morning from her month's vacation in Europe, and will come to Washington immediately to rehearse one of the biggest roles in next week's revival of 'The Two Orphans.'"

Considering that the little ingenue sailed away quite merrily just a few weeks ago to make her home in England as the bride of Mr. John Arthur Ray, United States Consul to Sheffield, the manner of designating her sojourn abroad is, to say the least, unique.

Another surprising announcement which the past week has brought forth is that the Academy will be dark for two weeks, after which it will be reopened under new management for the housing of vaudeville and pictures.

The Week's Amusements.

National—"The Marriage Market." In which Charles Frohman is starring Donald Brian, comes to the New National Theater this week from successful runs at the Knickerbocker Theater, New York, and the Hollis Street Theater, Boston. In the cast are Carroll McCormack, May De Sousa, Moya Manning, Guy Nichols, George T. Maech, Arthur Reynolds, Edwin Burch, Cissie Sewell, Elizabeth Wood, Viola Cain, Mary Annis, and Percival Knight.

Quite a wedding of talents were necessary to produce this musical success. In its original Hungarian version the book and lyrics were written by Mosonyi, M. Brody and F. Martos; the music was composed by Mr. Victor Jacoby. The English version was made by Arthur Anderson and Adrian Ross, and the adaptation by Miss Gladys Under. Despite its foreign authorship, the locale is laid in California, where a gentleman disguised as a "cowpuncher" weds the daughter of a Senator at a "marriage market"—an old Spanish custom in which native girls are auctioned off in fun to the highest bidders among the ranchmen. In this case, however, the marriage proves to be a real one, and the bride, leaving this, pleads for her freedom. It is granted, and for the remainder of the play the audience is kept in suspense as to whether the newly-married couple, who seem to be ideally mated, will live happy ever after or not. Mr. Brian, who has won a lot of applause in former seasons by his exceptional dancing, has a happy role.

The role of the Senator's daughter is played by Miss De Sousa, a star of her chum is sung, whistled, and danced by Carroll McCormack. Another feature is the dance executed by Moya Manning.

Comedy galore is added by Percival Knight, and Mr. Frohman has given "The Marriage Market" an excellent production, and the costumes are said to be a delight to the eye.

Columbia—"The Trail of the Lonesome Pine."

Eugene Walter, in "The Trail of the Lonesome Pine," returned to the variety of play which he proved himself a master in "The Wolf." Beyond certain general characteristics, of course, the resemblance is slight. Each play is set in the open air, the earlier one in the Canadian woods, the dramatization of the life of the lives of those who live simply with nature in the untutored ways of the wilds. Another fact that links in memory, at least, the two plays of Mr. Walter is that Charlotte Walker played Hide in the Canadian romance, and is playing June in the romance of the Virginia mountains, which will be seen this week at the Columbia Theater.

The story is familiar through the widespread popularity which the novel attained. Mr. Walter made free use of material at hand and dramatized the soul and the love and the spiritual development of the little mountain girl. The love of June for the "furrier" engineer, Jack Hale, and his affection for the pure-souled material at hand and dramatized the soul and the love and the spiritual development of the little mountain girl. The love of June for the "furrier" engineer, Jack Hale, and his affection for the pure-souled material at hand and dramatized the soul and the love and the spiritual development of the little mountain girl.

The story of Edward Sheldon's play, "Romance," which opens at the Belasco tomorrow evening, and which enjoyed long runs in New York and Chicago, and established Doris Keane as a star, is sufficiently unique enough to warrant a special telling. As the curtain rises the audience sees an old bishop who seems to be anything but a highly romantic hero of drama. And yet, buried in his heart, lies a wondrous love romance of a passionate youth. It is this strange life-story of his that he resurrects from the past in order to warn his young nephew from his own almost tragic experience. The nephew has fallen madly in love with an actress. The clergyman makes the startling confession that when he, fifty years ago, had been the young, receding of St. Giles, in the fashionable New York of that simpler time, he had lost his heart to a grand opera singer. The bishop brings forth the long-hidden relics of that amorous romance from a bureau drawer. As he talks the conversation is a surprisingly bodied forth into the actual events themselves of that far-off day. By the witchery of the footlights the bishop becomes the young reced again and re-enacts all the stirring and appealing scenes of that sentimental past.

Doris Keane, who will be seen here, La Cavallini. Miss Keane's company includes a number of well-known players. Leslie Faber plays the bishop, and the young reced, and H. Nye Chart is cast for an important role, that of the millionaire admirer of the Italian prima donna. Gilda Adler contributes a highly-praised impersonation of the prima donna's aged maid, who was a famous soprano in her day.

Patrons are earnestly requested to be in their seats before the rise of the curtain, for the story of the play begins with the prologue.

Poll—"The World and His Wife."

"The World and His Wife," an adaptation from the Spanish of Jose Echegaray by Charles Frederick Nirdlinger, will be revived tomorrow night by the Poll Players. The drama was produced originally in the United States by William Faversham. The play is based upon the dramatic triangle of husband, wife, and friend, but Echegaray varies the custom of dramatists by making the friend in this case a high-minded, pure-souled young man who is entirely guileless of any offense against the sanctity of the marital laws. Minor episodes of the story give a curious insight into the background origin of scandal that frequently shakes the governments of European kingdoms. The action of the play reflects the punctilious courtesy of Spanish life that demands a duel to the death when the honor of a woman is questioned.

Belasco—"Romance."

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The Poll management has leased the stage settings from William Faversham for this week's revival. Richard Buhler will be seen tomorrow night in the role of Don Ernesto, the character created in this country by William Faversham. Frances Nelson will be seen as Donna Teodora, the heroine of the romance. William D. Corbett will have the third role of Don Julian, husband of Donna Teodora.

B. F. Keith's—High-class Vaudeville.

The program at B. F. Keith's Theater this week will be led by the latest dance spectacle, "The Spark of Life," an interpretative depiction in two scenes of the fate of an Egyptian dancing girl in the toils of a Hindu black magic sorcerer, presented by Mlle. Adelaide, the great American danseuse, and J. J. Hughes. Another attraction will be Madge Terry, in her musical suggestions, "Words Without Song." Another special addition will introduce Miss Norton and Paul Nicholson in "A Dramatic Cartoon," being the romance of a ribbon counter girl and a department store clerk. It is said to alternate tears of laughter and sympathy. The French equilibrist, Les Jonkers, will give their amazing hippodrome feats: Ben Ryan and Harriet Lee will be seen in their new hit, "You've Spoiled It." New entrants from musical comedy will be Elsie Janis' trio in their own sketch and production, "Three in One," with Val Harris, Rita Bortland, and Lou Holtz in the roles. Sam Lewis and Sam Doty, Montambo and Wells, and the Pathe weekly review are other attractions.

Gaiety—Racy Posing Girls.

The Racy Posing Girls company, under the direction of Peter S. Clark, will be seen in two musical satires at the Gaiety this week. M. J. Kelly wrote the book and Clark and Rivers the music for the two burlesques, which are entitled "The Mayor's Election" and "The Dashing Widow." Leading comedian roles are in the hands of Irvin Gear and Mike J. Kelly, who appear in act 1 as the Repub-

lican and Democratic candidates for mayor, respectively. Ruby Gray takes the part of the Democratic mayor's daughter, while the part of Mrs. McCarthy, his wife, is played by Irene Gold. Helen Reynolds, former vaudeville comedienne, appears in several specialties, and in the role of Miss Wilson, the friend of the mayor's daughter. "The Dashing Widow" gives one scene, a ballroom. Mike Kelly is introduced in the role of a Kildare nobleman, while George A. Clark appears in a specialty. In this scene is introduced the Barbary Coast Dance of Frisco. The chorus of thirty, and the principals, assist in the rendering of the sixteen musical numbers. Members of the cast are Leo Hickman, N. S. Wilson, Ed Kempton, Jim Moran, Irene Gold, and Mabel Orell.

Casino—Vaudeville.

Direct from the New York Hippodrome will come the Malters Troupe of Marvellous Athletes, with their sensational acrobatic exhibition, to host the Casino bill this week. "Tricks and Tinkles" will be the offering of Arthur Krona in a monologue specialty of mystery and merriment. "The Other Boarder," a comedy, by James Horan, will be presented by Isabel Miller and company, and an instrumental feature will be the offering of the Musical Campbells. Added features, besides the photoplays, will be the surprise party tomorrow evening; the country store, at 8 and 10 o'clock Tuesday at the Cosmos this week. The troupe comes with a new production, which features Josie Flynn, an exponent of the Al Jolson type of blackface comedy; Margaret Crouse, a unique interloper; Marvin Rahn, riot in ragtime; Anna Senn, the young violinist; Dottie Claire, a sou-brette; Edythe Gibbons, a young prima donna, and Lillian Mills, an imitator of

the Eva Tanguay methods. Jane Kepler and company will present the Valerie Bergere success, "What Happened in Room 41," a near tragedy that creates roars of laughter, and Lydia, a premiere danseuse, and a big Hammerstein feature, will be presented in a series of spectacular and descriptive dances, including "Lilia," "Serpentine," "Butterfly," and "The Dance of the Flames." Jack McPherson, a Scotch virtuoso on the accordion, and Joe Lanigan, a long, lean, monologue specialty, augmented by the Pathe weekly news pictures, and a group of photoplays, will furnish additional entertainment.

Garden—Feature Films.

At Moore's Garden Theater the principal feature on Monday, Tuesday, and Wednesday of this week will be John Barrymore in a filmation of Madeline Lorette Ryle's romantic comedy, "An American Citizen." This marks Mr. Barrymore's entry into the field of films and the first of several productions he will undertake under the auspices of the Famous Players' Company. Daniel Frohman, who personally directed the production, secured many of the original cast to appear before the camera, and "An American Citizen" has been rated the best of the Famous Players' releases. A special musical score, composed for the presentation by Mr. George B. Colgan, will be rendered by the Garden Symphony Orchestra.

On Thursday and Friday the main feature will be a screen version of Charles Klein's "The Third Degree," in six reels. Most of the original company, including Ralph Delmore, Herbert Kelcey, Ely Shanson, and Theodore Roberts, act before the camera, and the production has been staged by the author himself. On Saturday the featured attraction will be the "Great Leap."

Coming Attractions.

"The Beauty Shop."

Raymond Hitchcock, that past master in the art of mimicry, is announced to again visit Washington. Mr. Hitchcock will return to us in all the effulgence of his immaculate haberdashery and drollery at the New National Theater next week when he will, by the grace of Cohan and Harris, project himself into the role of Dr. Arbutus Budd in a new musical comedy entitled "The Beauty Shop," written especially for the carrot-haired cut-up by Channing Pollock and Renold Wood, with music composed by Charles J. Gebert.

Continuing Raymond Hitchcock there will be a large and efficient cast and a chorus of class in dancing and singing to the number of three score and ten.

"The Two Orphans."

The Poll Players will be seen next week in a revival of "The Two Orphans," an adaptation from the French of Ad. d'Ennery and Eugene Cormon. The scenes are laid in Paris in the period of 1787. The story concerns two beautiful foster sisters who, upon their arrival in Paris from the rural districts of Normandy, are abducted. The elder girl is taken to the home of the Marquis de Presles. The younger girl, who is blind, falls into the hands of a little band of criminals.

High-class Vaudeville.

In the bill at B. F. Keith's Theater next week, there will be Robert T. Haines and company, and Mme. Olga Petrova, as the

leading attractions. Mr. Haines will present "The Man in the Dark," by William J. Hurlbut. Mme. Petrova will offer, under the direction of Jesse L. Lasky, "Comedy and Tragedy." Another feature will be John C. Rice and Sally Cohen. Other numbers will be Charles Howard, Joseph Ratliff, assisted by Dorothy Heyden; the Lloyd Paulham team, James H. Cullen, the Three De Voies Boys, and the Rathe weekly review.

Al Reeves' Beauty Show.

The Gaiety will offer as the attraction for next week Al Reeves, with his Big Beauty Show. Andy Lewis, comedian, is presented in the first part of the program, which is made up of a one-act original ragtime farce entitled "Easy Sailing." This musical burlesque is made up of many musical numbers, specialties, and includes songs by Beatrice Drew, the female barytone. The latter part of the program presents Al Reeves himself in a one-act musical farce entitled, "Any Time."

Other features will be Al Reeves and his banjo, Zella Russell, and La Pelle Carmencita.

Feature Films.

The coming attractions to Moore's Garden Theater February 1 are the appearance of Cyril Scott in "A Day of Days." It is an adaptation of Louis Vance's novel of the same title. It has been staged under the hand of Daniel Frohman. On Wednesday, Thursday, and Friday of the same week, "The Lion and the Mouse" will be shown, as produced under the personal direction of Mr. Klein. On Saturday will be seen a noted film, "Victory or Death," of foreign manufacture.

"MARRIAGE MARKET" ORIGINAL SIX CLUB

This being the age of corporations and unions, six members of "The Marriage Market" company, which comes to the National Theater this week, have filed papers of incorporation at Albany, N. Y. There are to be known as the Original Six Club, all of which means that hereafter when a manager wants to engage either one of them he will have to contract for the six of them; that is their reason for incorporating; they mean to stick together. Each week they pay dues of \$2, and at the end of two years they intend to invest and run a millinery shop in New York.

DEDICATED TO DORIS.

Donald Robertson, of Chicago, was stirred by the act of Doris Keane, star of Edward Sheldon's play, "Romance," which comes here to the Belasco Theater this week, and the result was the following verse addressed to her:

In some liquid Latin phrase
Fain would I describe the praise
Gushing from my heart
I would loudly have you know,
Very humbly I beseech you,
On your full-fledged art.
On your Art! You and on you,
Woman, wrought of fire and dew,
Star-dust and the sea;
But, alas! I know no way
Save this one meagre to pay
Will you pardon me?

Scored Personal Hit.

Miss Constance Moliniaux, who was seen last week as Chaucery Olcott's leading woman in "Shameless Dhu" at the Columbia theater, imbued the character of "Peary O'Dee" with such poignant charm as to have scored a distinct personal hit.

CALENDAR OF THE WEEK.

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